

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

KAZUHIRO KOIZUMI, CONDUCTOR

KENT MCWILLIAMS, PIANIST

TREVOR TURESKI, PERCUSSIONIST

MACMILLAN THEATRE

8 P.M.

SATURDAY, JANUARY 26, 1985

PROGRAMME

Piano Concerto No.3, op.30 in D minor
Allegro ma non tanto
Intermezzo: Adagio - poco piu mosso
Finale: Alla breve

Sergei Rachmaninoff
(1873-1943)

Kent McWilliams, piano

INTERMISSION

Cassiopeia (1971)

Toru Takemitsu
(1930 -)

Entrance
Scene
Solo
Scene

Trevor Tureski, percussion

The Firebird Suite

Igor Stravinsky
(1882-1971)

Introduction
L'oiseau de feu et sa danse
Ronde des Princesses
Danse infernale du Roi Kastchei
Berceuse et Finale

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Tonight's concert is being recorded for future broadcast on CJRT-FM.

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KAZUHIRO KOIZUMI has worked with the great orchestras around the world, including the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the National Orchestra of France and the Vienna Philharmonic. He has appeared in Canada with the Toronto Symphony, the Montreal Symphony and the National Arts Centre Orchestra. He is currently Music Director of the Winnipeg Symphony Orchestra and Chief Conductor of the Tokyo Metropolitan Orchestra.

Maestro Koizumi began his musical training in Kyoto, Japan, where he was born in 1949. In 1969 he began conducting regularly and captured first prize in the Second International Conductors Competition in Japan in 1970, and that year was made assistant conductor of the Japan Philharmonic, working closely with its conductor, Seiji Ozawa, for two years. He won a French Grand Prix du Disque for his recording of Lalo's Concert Russe and Concerto in F.

KENT McWILLIAMS, pianist, is currently in his graduation year at the Faculty of Music where he has studied under Boris Lysenko for the past four years. He has also studied with William Aide and Maude McGuire. Kent has appeared as soloist with orchestra at the Royal Conservatory of Music and has performed recitals across the country. Most recently he recorded a solo recital for CBC Regina on January 3, 1985. Among the laurels Kent has received at competitions is a first prize at the Canadian Music Competitions.

TREVOR TURESKI, percussionist, is a fourth year Performance major at the Faculty of Music. His teachers include Russell Hartenberger, Bob Nichols and Greg Way, and he has also studied with the Black Earth Percussion Group. Trevor has performed with the Regina Symphony, the London (Ontario) Symphony, the Mississauga Symphony and the Mainly Mozart Orchestra, and he taught percussion for the Moroccan Air Force Band in Rabat, Morocco, in 1983. Last year Trevor was a soloist with the UTSO in Talivaldis Kenin's work "Concerto for 5 Percussionists and Orchestra".

PROGRAMME NOTES

Piano Concerto No.3, op.30 in D minor

Rachmaninoff

The third piano concerto was written near Tambov, Russia, for Rachmaninoff's first American tour in 1909. Its premiere was given by the composer and the Boston Symphony on November 28, 1909, with Walter Damrosch conducting. It features difficult, brilliant and elaborate piano writing. The first movement is held together by the opening rhythmic pulse, which recurs many times through this and the third movement. The Intermezzo is a display of Rachmaninoff's penchant for lyrical, almost too sentimental, melody. The opening theme is varied, rather than developed, through this movement which is interrupted in the middle by a scherzo-like interlude. A brilliant piano passage leads directly into the Finale which opens with a fanfare played by the winds, then the piano. This theme is based on that of the first movement and, indeed, there are many parallels between the first and third movements of this piece, both thematically and rhythmically. Certainly, the year of 1909 saw many new compositions more innovative than this one. However, Rachmaninoff's Third is an appealing piece, which aptly reveals the personality of its composer, and is a formidable challenge for any pianist.

- Lawrence Beckwith

Cassiopeia

Takemitsu

Cassiopeia was especially composed for and dedicated to Tsutomu Yamashita, a percussionist whose unique and flamboyant style is evident in the soloist's part. The work was first performed at the Ravinia Festival in July 1971 with Yamashita and the Chicago Symphony Orchestra conducted by Seiji Ozawa. No doubt the work was inspired by the constellation of the same name, as the 'W' formed by five stars directs the position of the solo percussionist in relation to the four groups of winds and percussion around him. Cassiopeia is divided into four parts: entrance, scene, solo, scene. The closely related outer parts frame the inner ones, giving a preparation for the central solo of the percussionist. While Takemitsu's firm rooting in the artistic tradition of Japan is evident in his music, it may also be said that he created a school of his own. In this piece, superimposed layers of striking orchestral colour create a 'stream of sounds' that is characteristic of the composer's music. Cassiopeia was also performed by the Boston Symphony in November, 1971, with Ozawa conducting and percussionist John Wyre as soloist.

- David Kent

(Mr. Kent performed the Canadian premiere of Cassiopeia with the U of T Symphony Orchestra in 1975, with Victor Feldbrill conducting.)

The Firebird Suite

Stravinsky

The Firebird ballet was first performed in Paris, by Serge Diaghileff and his Ballet Russe, in 1910, the scenario based upon a tale of Russian folklore. Gabriel Pierné conducted and it was well received by the Paris public, including Debussy, Ravel and Manuel de Falla, who were there at that time. Two suites were made, by Stravinsky, from the music of "Oiseau de feu", one in 1911 (re-orchestrated in 1919) and one in 1945. The 1919 re-orchestration, being performed by the University of Toronto Symphony Orchestra this evening, conformed to Stravinsky's new ideas of musical economy, with a reduction of the orchestra to a suggested sixty players. The music looks back to Rimsky-Korsakov's series of musical fairy tales, as well as looking forward with striking orchestral effects, such as harmonic glissandos in the strings and enlivening rhythmic elements.

- Lawrence Beckwith

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA PERSONNEL

Violin I

Anita Buttemer, Toronto
Susan Cosco, Vancouver, B.C.
Marie-Andrée Demers, St. Nicholas,
P.Q.
John Douglas, Mississauga
Vicky Dvorak, Toronto
*Carol Fujino, Burlington
Jayne Maddison, Hamilton
Laurel Mascarenhas, Toronto
Angela McCullough, Saskatoon,
Sask.
Moira McIntyre, Windsor
Sarah Newham, Burlington
**Marc Sabat, Fredericton, N.B.
**Michael Sproule, Ottawa
Valerie Sylvester, Toronto
Joanna Zabrowarna, Szczecin,
Poland
Nicole Zarry, Toronto

Violin II

Anya Aide, Toronto
Elizabeth Alford, Toronto
+ Nancy Borusiewicz, Mississauga
Trevor Dick, Lantzville, B.C.
Tracey Finn, Aylmer, P.Q.
Kenji Fusé, Toronto
Fiona Huggett, Ottawa
Elizabeth Johnson, Mississauga
Holly Larson, Vancouver, B.C.
Ines Pagliari, Toronto
Katherine Roos, Waterloo
Valerie Selander, Deep River
Stephen Sitarski, Oakville
Paul Zafer, Toronto

*Concertmaster

**Solo in Takemitsu

+ Denotes Section Leader

Viola

Marie-Claude Brunet, Winnipeg, Man.
Jonathan Craig, Oakville
Ross Daly, Etobicoke
† Rena DeCoursey, Saskatoon, Sask.
Julian Fisher, Don Mills
David McFadden, Guelph
Mary McGeer, Toronto
Sheila Smyth, Toronto
Fiona Walsh, Toronto

Cello

Janusz Borowiec, Toronto
† Laura Jones, Brandon, Man.
Joo Won Kim, Toronto
Margot Marlatt, Klamath Falls, Ore.
Claire Pottinger, Ottawa
Sandra Wells, Toronto
Paul Widner, Toronto

Bass

Louis Garson, White City, Sask.
Paul Langley, Toronto
Jean-Pierre Leduc, Toronto
Steven McLellan, Toronto
Jessica Monk, Toronto
Ralf Rohrich, Toronto
Richard Walters, Zweibruecken, Ger.
† Jeremy Webster, Toronto

Flute

Jennifer Cluff, Toronto
Tara Cornish, Regina
Christine Feierabend, Oshawa
Teresa Magdanz, Richmond, B.C.

Alto Flute

David Greve, Markham

Oboe

Joanne Allen, Edmonton, Alta.
Andrea Budgey, Toronto
Genevieve Graham, Toronto
Clare Scholtz, Toronto

Clarinet

Martin Arnold, Toronto
Laurie Bell, Kingston
Ameene Shishakly, Baie D'Urfe, P.Q.
Brian Simpson, Winnipeg

Bass Clarinet

Scott Naykalyk, Toronto

Bassoon

Bill Cannaway, Scarborough
Larkin Hinder, Toronto
Wendy Rose, Peterborough

Contra-Bassoon

Bill Cannaway, Scarborough

Horn

Mary Lee, Toronto
Madeline Levinson, Orono, Maine
David Parker, Wolfville, N.S.
Janet Parker, Toronto
Neil Spaulding, Toronto
Jennifer Wilson, Toronto
Colleen Young, Trenton, Ont.

Trumpet

Pree Austin, Guelph
Valerie Cowie, Toronto
Mary Jay, Bedford, N.S.
Craig Penrose, Bothwell, Wash.
Dan Timmermans, Sarnia

Trombone

John Dugan, Thornhill
John Loretan, Aylmer, P.Q.
Lee Ann Milliken, Guelph
Rachel Thomas, Toronto

Bass Trombone

Eric Anderson, Prince Albert, Sask.

Tuba

Bruce Alcock, St. John's, Nfld.

Percussion

Michael Bakan, Toronto
Bill Brennan, St. John's, Nfld.
Chris Burrell, West Hill
Michael Côté, Guelph

Harp

Laurel Federbush, Ann Arbor, Mich.
Laura Stephenson, Toronto
Sally Wilkinson, Plainview, Detroit,
Mich.

Guitar

Tim Phelan, Mississauga

Piano & Celesta

Philip Headlam

Orchestra Manager

Bruce Alcock

Apprentice Conductor

Philip Headlam

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Next U of T Symphony Orchestra Concert
March 30, 1985 8 p.m. MacMillan Theatre
Otto-Werner Mueller Cond.
Box Office opens March 4, 1985 (978-3744)
\$5/\$3 students, seniors

Upcoming Events

U of T Wind Symphony, Cond. Stephen Chenette
January 27, 1985 3 p.m. MacMillan Theatre Free

Thursday Afternoon Series
Faculty of Music Early Music Ensemble
January 31, 1985 2:10 p.m. Walter Hall Free

U of T Chamber Orchestra, David Zafer, Cond.
February 5, 1985 8 p.m. Walter Hall Free

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestral, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.